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ABSTRACT

Begun as a two year project in fall 1974, the California Video Resource Project (CVRP) will serve as the California video exchange and clearinghouse for library video information. Included in this issue are descriptions of some video materials available through the CVRP, a discussion of important considerations in establishing a library video project, an article on the director of the project, and notes and comments on some recent video productions. (DGC)

CVRP PATCH PANEL

The Newsletter of the California Video Resource Project

NUMBER 2 JANUARY / FEBRUARY, 1975

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SAN JOSE: CATV OUTREACH PROJECT

by Michael Ferrero

On February 18, 1975, the Cable TV Outreach Project received final authorization from the San Jose City Manager to begin programming on the local government access channel. For those of us with the Project and for San Jose Public Library, it marked the successful culmination of months of work, negotiation, meetings, and frustration. Finally, we have a project to produce library programs for cable and a channel to reach a sizable audience.

But things started a while ago for San Jose Public and television. It was back in 1971 that a Library Task Force on Electronic Communications first recognized the potential of cable television and the significant role libraries could play. The task force recommended library support of the development of a cable program within the library.

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Late in 1972, San Jose Public Library made its first effort in the area of television programming. Ann Slater, then a young, struggling children's librarian (currently the Media Center Librarian) initiated a 15-minute weekly children's story program for airing over the local UHF educational station, KTEH. Even though the station staff was unable to offer Ann any production assistance, she managed to keep the program afloat for a year.

Spurred on by continued development of cable throughout the country, especially by libraries and their initial programming successes, the library's CATV Committee was formed in early 1973 to study our cable potential in more depth. From that committee, I was assigned Media Coordinator for San Jose Public Library to develop background on cable and provide input to the Committee and City Librarian. This marked my initial involvement in cable at San Jose Public Library.

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EDITORIAL

As this second issue of the *Patch Panel* goes to press, I am looking back at issue #1 and seeing things that were left out, areas we didn't explain, gremlin "typos" (heaven only knows where they came from---the printing press perhaps?).

The first thing that we forgot to say was who we all are and what we do. *Roberto Esteves* is the Director (see "Image Enhancer"). *Craig Schiller* is our Production Specialist. His knowledge and expertise are illustrated by the "Technosphere" section of this issue. *Peggy Pavelski* is responsible for acquiring our software (videotapes), for public programs, and has prepared the videotape reviews. *Stewart Holland* is the Project's Secretary, but is also our Office Manager, Administrative Assistant, and "man about town." He types our entire publication, and advises and helps prepare the layout. Needless to say, I'm the Editor, whose job it is to suffer through our bi-monthly deadlines and get this out to you.

Typos that crept in while we weren't looking last issue include our listing Major Macula in the Masthead as "H" instead of "M" Macula. Our apologies to the Major and to our readers. Also, if you wondered, as did some of our readers, "Macula" is pronounced "mak' ū la."

Another question we were asked was "What's a patch panel?" Technically, a patch panel is a board which allows the electronic interconnection of various pieces of equipment in a central location. For example, a tape recorder, p.a. system or video-recorder could be patched (connected) into speakers or other pieces of equipment on a central board (patch panel) which accepts the connections of each type of equipment.

Symbolically, we expect the *CVRP Patch Panel* to serve a similar interconnection function for the various video activities throughout the State. We let you know what's happening, and where, and hope you'll not just sit back---but plug in. To be successful in this endeavor, we need your input to the patch panel of California library video activities. Tell us your comments, questions, and activities. For, without input, a patch panel cannot operate.

Lee Olivier Lourea

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San Jose Project

(Continued from Page 1)

At the same time, the Public Relations Librarian, Virginia Carpio, initiated an informational program on library services with Gill Cable Company of San Jose. Virginia's half-hour weekly program continued for a year until the cable company began to experience personnel problems and could no longer provide technical support. It was at this time I agreed to begin providing television production assistance myself. (Since my educational background is in television production, I accepted this assignment with a certain degree of enthusiasm.)

After becoming Virginia's production assistant, she and I made some drastic changes in the program. We decided the information format had just about been played out and there existed a dramatic need for more exciting material. With "sometimes available" borrowed equipment and occasionally borrowed staff, we began producing *Cultural Calendar* in May, 1973. *Cultural Calendar* consisted of a listing of local events and an interview each week (equipment permitting) with a local artist or personality. It ran through October, 1974. (Local community theater groups were heavy supporters of the program and have convinced the Cable TV Project to pick it up once again for cablecasting over the local government access channel in a slightly altered format.)

Beginning in late 1973, my involvement with City Hall's planning for use of the proposed local government access channel began to increase. Much of the information I gathered for the library's Cable TV Committee was also sent to the City Manager's office. Then, suddenly, in April of 1974, the City Manager assigned all administrative responsibility for cable TV in San Jose to the library. It came as quite a jolt. We had not been looking for this assignment, nor did we know of any other library anywhere with this kind of responsibility. The question was, and to some degree still is, how to handle everything this new responsibility entails. To say the least, my responsibilities increased greatly.

One key area of responsibility which the City Manager retained was authorization on how the local government access channel was to be used by City Departments. This meant any use of the channel by the library would have to be cleared through him. We did not at the time see this as a problem. It eventually caused a time delay of about two months; but, the problem has since been resolved.

CATV Outreach Project

In mid-1974, at the same time San Francisco Public received its new project grant, the Santa Clara Valley Library System, of which San Jose Public Library is a member, received $37,000 funding for the Cable TV Outreach Project. After years of borrowed equipment and borrowed staff, we had our own project to do programs. After months of delay, I was selected Project Director, and on December 23, 1974, we became operative.

The intent of the Project is to experiment with a variety of television program material for distribution over cable. Although the Project is based at San Jose Public Library, we hope to distribute programming over the seven cable systems spread throughout the Santa Clara Valley, which currently reach 65,000 homes. Our goal is to demonstrate the feasibility of using the library's resources and cable technology together to produce public service programming for transmission over cable television.

All programs will be produced on 1/2" equipment, black and white and in color, and will be distributed through the Santa Clara Valley Library System to cable systems in the valley, dependent upon each library's willingness to contact it's own cable system individually. Thus far, we have purchased portable black and white equipment. For studio production, we are nego-

tiating with the Fire Department to use their color TV studio.

As an initial first step, I officially requested authorization to use the local government access channel in San Jose. (It currently reaches 48,000 subscribers.) Although it has taken nearly two months of negotiating to receive that authorization, it is finally here and we hope to begin programming on the channel in March.

Although I'm sure there are many more hurdles and pitfalls to deal with in the coming months, I'm going to optimistically say "Now we can finally turn to programming," and hope to report to you in another issue on all the marvelous tapes we will have done. In the meantime, here is a listing of those things we'd like to do in the next year. Wish us Luck.

PROPOSED PROGRAMS

1. *This Weekend* - Programs on local cultural affairs, e.g., community and professional theater, San Jose Symphony Theater for Performing Arts. Program to include listing of events and interviews.

2. *Children's Story Hours* - Stories read by children's librarians, and puppet shows.

3. *Spanish Children's Story Hour*

4. *Bay Area Writers Series* - Interviews with local writers, e.g., Wallace Stegner, Lois Bird, Jeanne Houston.

5. *Series on Local History*

6. *Information Hotline* - Listing of useful telephone numbers for various city and county services.

7. *Book Talks* - Discussion of new publications.

8. *City Council Reports* - Opportunity for individual councilpeople to speak to their constituencies on local issues.

9. *Forums on Topics of Community Interest*, e.g., series discussing mass media in Santa Clara County (Representatives from Channel 11, Channel 54, Mercury-News, San Jose Sun, etc.)

10. *Coverage of Local Meetings of Significant Public Interest*, e.g., Bi-Centennial Town Meeting (April).

11. *Coverage of Meetings of Particular Interest to Librarians*, e.g., ALA (American Library Association), PLA (Peninsula Library Association).

■ ■ ■

CHILDREN'S TELEVISION FAIR IN SAN FRANCISCO

An all-day Children's Television Fair, coordinated by the Committee on Children's Television, Inc., will be held at the University of California's Extension Center, 55 Laguna Street, San Francisco, CA, on April 20, 1975.

The San Francisco Public Library's Office of Children's Services and the CVRP are co-sponsoring a demonstration area at the Fair. A children's story hour will be videotaped and replayed, enabling the children to see themselves, and enabling parents to see their children's reactions to a viewing and listening experience.

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The activity which is the subject of this report was supported in whole or in part by the U.S. Office of Education, Department of Health, Education, and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

IMAGE ENHANCER:
ROBERTO ESTEVES

The goal of the "Image Enhancer" section of the *Patch Panel* is to introduce each of the staff members of the CVRP, to give our readers a sense of the people behind the names as well as our particular areas of specialization.

This issue we focus on the Director of the CVRP, Roberto Esteves. Roberto is a native of New Jersey and came to San Francisco several years ago to work for the San Francisco Public Library. He became interested in and convinced of the vast potential of video and cable technology as an extension of library services, and it was his hard work and perseverance which were responsible for securing the grant that made our Project a reality.

Roberto is both idealistic and efficient, a happy combination of attributes which explains his ability to accomplish not only the routine, but also the unexpected. We consider our Project to be in the latter category.

He is also a catalyst. This partially accounts for an admirable list of professional accomplishments at the tender age of thirty-one. The former Chairperson of the American Library Association's Ad Hoc Video/Cable Committee, Roberto is currently changing hats almost hourly, because he is also: Chairperson, California Library Association's Video/Cable Chapter; President, San Francisco Cable Television Task Force; and the organizer of ISAD's Video/Cable Communications Section; et cetera, et cetera, for what seems like *ad infinitum*.

As a result of these activities, Roberto has become part of a small nationwide vanguard of individuals encouraging libraries to become familiar with and involved in video and cable tv. Particularly since his baptism by fire (setting up the CVRP).

He has become an acknowledged expert on proposal writing, "how to get started," "things to do first," and similar topics concerning the whole area of launching libraries and individual projects into the media sea.

Roberto is also an extremely competent administrator, adept at figuring out the shortest route through the maze of city government (even though his contact lenses "fog up" when he tries to use a portapak). He is strongly committed to a philosophy of participatory management in the functioning of the CVRP (see *Synergy*, Issue #42, Winter 1973, for more of his views).

When asked about his "library philosophy," he began expounding on "libraries and communication," and said, "The day of the book as the major instrument of social communication is over. Libraries must stop looking at the public as reading patrons, and must recognize the validity of the information needs of all our potential users, regardless of whether they watch tv, listen to the radio, or read books. The media *is* the message. I especially dislike the concept that librarians as the purveyors of information decide what information their patrons need, and the form in which they get it."

Not to mention that he is a fine cook, excellent host and (dast we tell?) *doesn't own a television set!*

LOL/ CS

CONSIDERATIONS FOR ENTERING VIDEO SPACE *by Roberto Esteves*

If through circumstance or a combination of fate and fortune, your library, like San Francisco Public Library, is given money to set up a video project of some kind, where would you put it and what criteria would you use? Although your own library may have very different problems in finding an adequate video space in an existing building, we believe it may be helpful to share with you our criteria for allocation of space in an already overcrowded "Carnegie Building," dedicated in 1917:

SECURITY: Video has a high interest level, especially for people who "borrow" equipment without permission. Based on previous experience of loss in this library and many other video projects, tight security was the primary consideration for any space. We decided the technical area which would be used for videotape previewing, video production and dubbing, should not have direct access from the public areas of the library. Deadbolt locks were placed on all doors leading to the technical area, and additional locks added to the two adjoining offices. Although the technical area has two large windows, they are three stories above ground, away from streets and sidewalks, and have special design features hampering access. Originally, we anticipated the need for an ADT silent-alarm security system as an added element of protection. However, after consideration, we determined that insurance coverage for theft, fire and accident would provide the benefits of a security system at a similar cost, but would have the added advantage of covering the equipment on a twenty-four hour basis even when in use outside the library building.

ELECTRICITY: There is an obvious need for adequate wiring and electrical outlets when instituting electronic video services. In anticipation of the re-wiring needs of this antiquated building, "office renovation" monies were written into the grant proposal, which are paying for the installation of a strip panel of multiple 20-amp outlets around the baseboard of the technical area. We were advised that any less amperage would probably be insufficient.

EXPANSION: Although most video projects will start small, expansion must be considered. You can never anticipate enough: The need for an audience viewing facility (modification of an existing meeting room?); the need for a sound-proof production studio (and control room); or even eventual microwaving to a cable company's headend (direct sight to cable headend). Think about the future of your library's video activities and try to plan as best as possible for the physical growth of these activities.

SOUND CONTROL: Video generates sound, and hence, sound needs very special consideration. Noise from tape viewing or tape production may adversely affect other library functions. Conversely, ambient noise from other library operations may be inadvertently recorded during production when adding "voice over" audio tracks, etc. To avoid interference with adjacent library operations, we have ordered a junction box and five stereo headsets for patron and technical viewing. The technical area looks out on a closed inner courtyard to minimize street and library noise.

LIGHT CONTROL: We're stuck with fluorescent lighting, but maybe you aren't. Faulty flourescent light starters may cause line interference, and as a result, a buzzing on tapes may be produced. Also avoid incandescent light dimmers as these

too may cause interference in the technical area's powerlines. Indirect incandescent light is the best kind of lighting for a viewing area. Natural lighting can be adequate, but only as long as provision is made for shading or blocking the light whenever necessary. If production is intended, additional portable lighting equipment is necessary. For color production, color-correct quartz lamps should be used.

PUBLIC SERVICE ACCESS: If the video area is to be available for public viewing or equipment access, high visibility of the area may become a criterion. Having monitors in sight of other library service areas may stimulate video use by the curious. No stairs would make access easier for the handicapped.

SPACIAL RELATIVITY: In a building such as ours in which the first floor is built on five different levels, the relationship of the video space to meeting rooms, offices, and public areas of the library was an important element of space consideration. Since all the equipment will serve multiple functions (group viewing, individualized viewing, production, and duplication), ease of equipment movement throughout the library was considered essential.

After careful analysis of the above considerations, the CVRP office and technical area (no separate room is available for individualized viewing) was located in a 45 by 11 ft. corridor which had been separated into two rooms. It may be out of public view, up a short staircase, need rewiring and acoustical treatment, and have no possiblity for expansion, but otherwise, *its the perfect video space.* Staff visiting hours 9-6pm daily, Monday - Friday.

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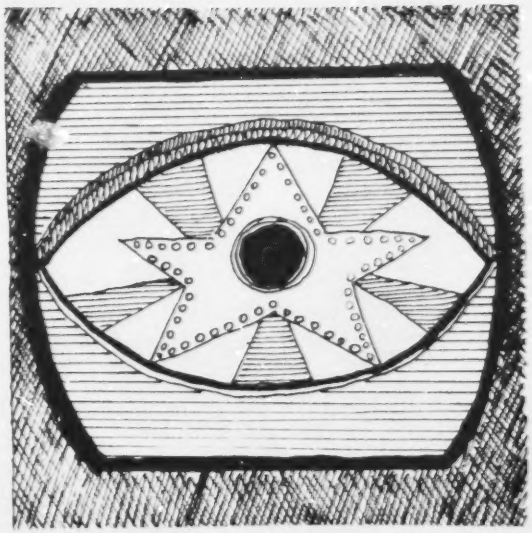


MAJOR MACULA

QUESTION: I just tried to use our Sony portapak camera with our Sony 3650 VTR, and couldn't figure out how to plug it in. What gives?

ANSWER: *You need another part. Ordinarily the portapak camera receives its power from the portable VTR. In order to use the camera with stationary Sony decks, you need a power supply unit (designated CMA-2; price, about $120). The camera plugs into the CMA unit. The other end of the CMA unit has two cords: the grey six-pin cable carries the video information, and plugs into the "camera" input in the back of the 3650. (Then move input selector to "camera" position on the front of the deck). The smaller mini-plug from the CMA carries the audio from the camera microphone. Plug it into the "mic" input in the back of the 3650 if you're using the camera mic. Otherwise, use an external mic plugged into the 3650 mic input, and forget about the audio cable from the CMA.*

The Major needs questions to keep his column going. Send yours to him, c/o *The Patch Panel.*

■ ■ ■

CVRP Programs

By Peggy Pantell

WOMEN IN VIDEO

The role of women in television, both as producers and as the subjects of video dramas, was the theme of the fourth public program, "Women in Video," in the CVRP monthly series. The Lurie Room of San Francisco Public Library's Main Building provided the setting for the program which was held on February 15, 1975 and was attended by 103 people.

Marta Segovia Ashley, Executive Director of Femedia III, spoke on video production and the use of video drama as a tool for consciousness-raising and social change. Two tapes produced by Femedia III, *One Is For Killing, One Is For Fun*, on the psychological effects of rape, and *Take Her, She's Mad*, a journey into the inner being of a woman changing her own social values, were shown.

In her talk, Ms. Ashley described the function of Femedia III (which means Female, Media, Third World) as a video collective. The members act as consultants to women's and community groups on production, teaching script writing as well as the use of video cameras. They have produced shows for educational TV, tapes for Federal agencies, and given help on editing projects. They also show their tapes at benefits for women's groups.

"One prime factor in helping to overcome most production problems is knowing the art of good organization," said Ms. Ashley. Not only does it help in dealing with the limited time allotted for taping a show, but it also helps in dealing with the negative reactions of some male studio personnel to women producers. As a way of creating positive change in the manner in which women are presented on TV, Ms. Ashley stressed the importance of writing a letter to the TV studio if you see something that you do not like, and she added, "This does make a strong impression on the management."

In the lively and frequently emotional question-and-answer period that followed the talk and the tapes, the audience had an opportunity to discuss production techniques and the content of the tapes. The subject matter of the tapes themselves, rather than the technology was the focus of most of the interest, and the majority of the questions and coments concerned rape and consciousness-raising rather than equipment or production. Several women who are active in women's projects in the area (e.g. San Francisco Women Against Rape, and Counselors for the Spanish-speaking Community) assisted Ms. Ashley in answering the questions.

The program was videotaped and the whole package, consisting of Ms. Ashley's talk and the two tapes, will be available for borrowing by libraries at a future date.

That videotapes do not necessarily have to stand alone in a public program was demonstrated by a display of rape and feminist books provided by the History Department, and non-sexist books from the Children's Department. Members of the audience only borrowed about half a dozen titles, but browsed at length.

The program dramatically demonstrated that a really good speaker, plus tapes of the same high quality, can turn an audience on to being participants as well as spectators, and liking it.

TELEVISION AND YOU

The San Francisco Board of Supervisor's Cable Television Task Force and the California Video Resource Project co-hosted a two-hour meeting on public access to cable television on January 24, 1975, called "Television and You."

The Lurie Room of San Francisco Public Library's Main Building was filled to near - capacity by 118 people interested in learning about cable television's public access channel and possible ways of programming for it.

A panel discussion was hosted by Harvey Hukari, a member of San Francisco's Cable Television Task Force. Participants who shared their experiences and answered questions included:

Craig Schiller, former Production Supervisor and member of the Board of Directors of the Video Access Center, New York City; currently Production Specialist for the CVRP.

Gerald Pearlman, director of Marin Community Video, Mill Valley, Ca.

Donald Cotton, co-founder and co-director of Input: Community Video Center, Milwaukee, Wisconsin.

Ronald Cohen, founder and coordinator of the Russian River Community Television, Rio Nido, California.

Jeffrey Ullman, former Program Director for Cable Channel 7 and video coordinator, Community Access Center, Bloomington, Indiana.

Donald Roman, Executive Producer of Open Studio, KQED, San Francisco, California.

Kim Hetherington, Community Affairs Director for Viacom CableVision, San Francisco, California.

Conrad, Haight-Ashbury Community Radio representative, San Francisco, California.

The term *access channels* was defined as those cable television channels reserved for free use by local government and educational authorities, and by the public.

"Working with local franchising authorities in order to create community programming and support for it is important," stressed Pearlman. Among the educational programs described, which had been successful in other cities, were ones on health information and local issues. The opportunities available in San Francisco for public programming, and the guidelines for getting one's programs on the air were discussed by both Kim Hetherington and Donald Roman.

Jeffrey Ullman said, "Just giving out equipment and free time on the air are not enough," and he emphasized the "importance of helping the public to attain visual literacy."

There was a general feeling among the panelists of the need to inform the public of their rights and to get them interested enough to fight for them. (See following article, *Public Access - Pipe Dream or Reality?*)

An overall criticism of the program by the audience was the fact that too much was attempted in too short a period of time. It was felt that fewer panelists speaking in depth would have been better.

On the positive side, the program brought a number of people together to find out what is already going on, and what can happen regarding public access when people get involved.

As with all the previous CVRP programs an evaluation questionnaire was handed out at the meeting. Here are the results of the twenty-four which were returned:

1. Before this meeting, had you heard of cable tv?
Everyone answered yes.
2. Had you heard of public access to cable television?
Twenty yes; four no.
3. If you could, would you like to make a tv program?
Twenty-two yes: two no-answer.
4. If so, on what subject?
Twenty people replied that they would like to make tapes. Some of the subjects were:

Education; Population; Pollution; Creative Society vs. Punitive Society; Art and Music; San Francisco History and Culture; Activities of Youth and Senior Citizens in San Francisco; Community Improvement Programs; Social Concerns and Ways of Coping; Sports: Land Use; and Public Transit.

5. What types of local programs would you like to see on cable tv?
Among the seventeen replies received were requests for the following:

Local Community Improvement Programs; Great Books Discussion; Legal Commentaries on Current Cases; Ecological "Events" of the Year; Board of Supervisors' Meetings; Public Utilities; News and Public Affairs; Programs Directed toward the Elderly; and Education and Art.

6. Do you have cable tv at home?
Five yes; nineteen no.
7. Is your area wired for cable tv?
Ten yes; eleven no; three no-answer.
8. Would you subscribe to cable tv if available?
Fourteen yes; on no; nine no-answer.
9. Would you like to join the committee working to bring public access to San Francisco?
Nineteen yes; four no; one no-answer.

As a result of this program, twenty-one people showed up at a subsequent planning meeting for the establishment of public access in San Francisco. Together they formed the Public Access Sub-Committee of the San Francisco Cable Television Task Force, to be chaired by Harvey Hukari.

■ ■ ■

PUBLIC ACCESS---PIPE DREAM OR REALITY?

by Bonnie Miller

Somewhere in between the personal, one-to-one communication of your telephone and the few-to-many, one-way mass communication of your television set lies a vast area of unused communication potential. The telephone company has experimented with the picture-phone, but this device is designed primarily for personal and private two-way conversations, and remains a technology of the future. The other alternative offered by modern technology is cable television.

Cable TV has long been thought of as a device to improve reception of through-the-air broadcast tv signals and a way to increase the number of broadcast stations available. However, cable television represents a possibility of truly revolutionary, alternative communications. The cables which carry the tv signals are being designed to have two-way capability; signals will eventually be able to be sent back from your home to the cable origination point.

In the meantime, cable television can serve your community with an intermediate range of services. In addition to bringing you better reception of the broadcast stations, the cable operator in your town, city or county can originate channels which do not go through the air but travel only through the wire attached to your tv. The potential cable channel capacity can multiply the number of channels from the usual five-twelve to thirty plus. With a multiplicity of channels available, many of them can be utilized for programming of an extremely local nature, serving small special interest groups.

The Federal Communications Commission (FCC), in its wisdom, realizing the revolutionary potential of cable tv, has set forth rules that will give you and me access to the television sets and homes in our cable company's franchise area. The FCC rule 76.251 (1972) on public access to cable tele-

vision is stated as follows:

> (4) Public Access channel. Each such (cable television) system shall maintain at least one specially designated, non-commercial public access channel available on a first-come, non-discriminatory basis. The system shall maintain and have available for public use at least the minimal equipment and facilities necessary for the production of programming for such a channel...
>
> (11) Operating Rules. For the public access channel(s), such system shall establish rules requiring first-come non-discriminatory access; prohibiting the presentation of: any advertising material designed to promote the sale of commercial products or service (including advertising by or on behalf of candidates for public office); lottery information; and obscene or indecent matter (modeled after the prohibitions in FCC rules 72.213 and76.215, respectively); and permitting public inspection of a complete record of the names and address of all persons or groups requesting access time. Such a record shall be retained for a period of two years.

The *way* then has been paved, and the *means* has also been developed simultaneously. Video production equipment is now available that is comparatively inexpensive ($1900 for a black and white portapak vs. $140,000 for comparable broadcast equipment) and remarkably simple to operate. Using 1/2" videotape and a machine which operates very much like a sound recorder, except that it includes a camera, the new portable video equipment (Sony, Panasonic, JVC, etc.) allows *you* to be the producer, director, scriptwriter, actor and editor, all in one. There is no developing as in film; it records just like your (audio) tape or cassette recorder. You play it right back; if you don't like it, erase it and start over, with the same reel of tape.

Given the *cable channel(s)* in your town and access to a bit of video equipment, the possibility of truly alternative television becomes a reality. You can tape your town's Little League games and show them, or you can document your town's senior citizens and their fond memories of "how it used to be." You can have programs of a particular and eclectic nature, applicable only to where you live, or to your town or your neighborhood, without worrying about pleasing Mr. Average or Ms. General Consumer, or being inundated by nearby city news. The local League of Women Voters can stick to local issues and candidates in its program; the local hospital can explain its facilities and procedures; your library can inform its patrons of the up-coming programs in the branches.

TV programs can become more personal, direct, and specifically informative. Public access television is but one aspect of the communications breakthrough represented by cable television, but it is an extremely important one. For the first time ever, you, the public, the librarian, the citizen, could have direct access to the most powerful communications tool yet devised by man, television.

Now, the catch is (and there always is one) that the cable company is *not* obligated to give you free production equipment so that you can make a tape. Some cable operators are good guys and do it anyway, but most cannot afford to maintain an access studio and portable equipment.

The problem is not insurmountable. Many publically supported institutions, schools, colleges, libraries, hospitals and community groups are acquiring both skills and equipment. A little organizing and cooperating effort is required *now* to insure that the public has access to these tools if and when the access channels become *generally available in 1977*. The time to begin taking steps toward making your own tv show is now! ■ ■ ■

TECHNO-SPHERE

HELPFUL HINTS ABOUT YOUR HARDWARE BUDGET

by Craig Schiller

The need for an article like this has become apparent to me over the course of the last few months. Our office has had a number of visitors who have come in to receive technical advice about equipment for projects in various stages of actualization. After a few questions about the goals of the project, I ask to see the budget. Invariably, the remainder of the session is devoted to discussion of items that have been left out.

The problem is so common because video is still a young and rapidly changing technology. There are relatively few people who have extensive, continuing experience in this field; and it is one in which it is easy for the uninitiated to purchase equipment which is not best suited for the supposed purpose, and to underestimate how much effective operation really costs.

Therefore, I always try to go back to square number one and ask four basic questions:

- What are the anticipated primary functions of the equipment?
- Who are the anticipated users of the equipment?
- Who will administer use of the equipment?
- Who will make budget decisions, and how much does this person know about video?

This last point leads us to the topic of consultants. If there is no one involved with the project who has had more than passing experience with and knowledge of video then a consultant should definitely be one of the first items in the budget. The more equipment is being bought, the wiser an investment the consultant is. Consultants usually charge for their services on a daily basis. Going rates range from $75 to $150 a day plus expenses. Depending upon what he or she must do, it should take a consultant from three to ten days to get the job done (and these days are usually spread out over a period of several months). The rate a consultant charges is not necessarily related to the consultant's talents---like anything else, shop around. Check local video groups, technical people, and independent producers. Cable TV stations and universities are other potential sources.

However, be warned: There is video and there is (broadcast) television. "Television" is just one part of the larger classification: video. Broadcasters and the heads of school television departments and the like frequently have a limited concept of *video*. They are also usually unfamiliar with helical video equipment, which is the type of equipment libraries use. In choosing a consultant, therefore, it is extremely important to acquire the services of someone who understands *institutional* and *educational video*. This normally means knowledge of 1/2", 3/4", and 1" formats. This normally does *not* mean hardware salespeople, who, aside from having a marked penchant for favoring the *exact* brand of equipment they happen to sell, also have (with very few exceptions) absolutely no experience actually trying to use the equipment they are selling.

One of the cardinal rules of selecting a knowledgeable consultant is extremely simple: ask to see a tape the consultant has produced.

Your consultant should:

- analyze the requirements and goals of the project

- suggest the correct equipment and contact a number of local hardware dealers to evaluate how much they know and whether they will be able to deliver what they promise

- make provisions, through a *local* dealer, for maintenance and repair of the equipment

- supervise the installation of the equipment

- train staff in its use, if necessary

OK. Those are the preliminaries. Now, if you have a project coming up but have no money for a consultant, take a minute or two and see if you can find the money somewhere --- you'll save yourself some heartaches.

If you didn't find enough money for a consultant's fee, here are some hints about items that are most often overlooked. You may decide you do not need all of them as every project is different. I've put asterisks next to the items I consider essential. I have *not* included any of the more sophisticated equipment required for multiple-camera operations, or any testing equipment (such as oscilloscop or cross-pulse monitors, etc.).

Equipment Accessories

*External microphone(s) - a built-in camera mic does not provide quality sound in many cases.

*RF Unit - allows video playback through a regular TV set; except for video cassette recorders, RF units are options - make sure you specify the correct channel tuning for your area.

Fluid-head tripod (with dolly) - if you're going to buy a tripod, get one with a fluid head for smooth camera movement - otherwise, they're not worth the cost. Note that the dolly (wheels) is a separate item.

*External 3-hr battery - for portable VTR's.

*Portable lights w/stands - adequate lighting is essential for videotape production. Portable Kits with four lighting instruments can cost $600. Inexpensive "sun-gun" type instruments cost as little as $15 each.

CMA-2 - This "black box" is a power supply that allows the use of a portable Sony camera with non-portable Sony VTR's.

Headsets - for better monitoring of audio while taping.

General Accessories

*Camera extension cable - you should have enough camera cable to work at least 25 feet away from your VTR.

*Microphone extension cable - microphones should be able to work 40 - 50 feet from VTR (Note: if headsets are used, an extension cable of equal length is required for them).

Extra cables - cables break the most easily of all equipment. Spares are really handy if you can afford them. Six-pin camera cables (used on many low-cost studio-type cameras) break most frequently.

*AC power extension cords - at least four 25-foot lengths. Heavy-duty cord must be used for lighting equipment.

*Adapters - there are lots of different kinds of plugs and jacks (cable connectors). To avoid buying special cables for each specific hook-up, it's nice to have lots of different types of adapters.

*Titling kit (or equivalent) - "press-type" letters, available at art stores, are O.K., but more expensive than titling kits (which have reusable letters) in the long run.

Bulk eraser for videotape - if you plan to re-use much of your tape stock.

Supplies

*Videotape stock - buy enough, buy different lengths, and decide whether you need high-energy videotape, which costs more. *Don't try to save money by buying "off-brand" or re-used tape stock.*

Empty videotape reels - various sizes

*Tools - basic tools such as pliers, screwdrivers, and soldering gun.

*Gaffer tape - is a strong adhesive tape used for many purposes, such as securing lighting instruments. Note: Duct tape looks similar and is cheaper - but it doesn't work.

*Extra lamps - for lighting instruments.

*Carrying cases for equipment - essential if equipment is to be moved. Most damage occurs in transit.

Boxes - multi-drawered boxes for keeping all those small parts under control.

*Stands or tables - for VTR's, monitors, and other equipment to rest on while in operation.

Head-cleaner and head-cleaning swabs.

Mailing containers for videotape.

O.K. Onward. There are just two other items that are often neglected in a budget. They are services which are *absolutely essential* to include.

The first of these is *insurance*. Many libraries have a policy of "self-insurance." That means that the library does not have insurance, and supposedly simply replaces lost, stolen, or damaged items. The rationale is that insurance premiums cost too much.

Well, I ask you to analyze your chances. If all your equipment gets ripped off, do you *really* think it will be replaced? At least in time to do you any good?

No, I don't think so either. That's why you should get "all-risk, floater" type insurance coverage on all your equipment. Coverage of this sort is typically $50-or $100-deductible, and covers equipment against everything except normal repairs. Forget about burglar alarms and fancy locks and complex security systems - get the insurance.

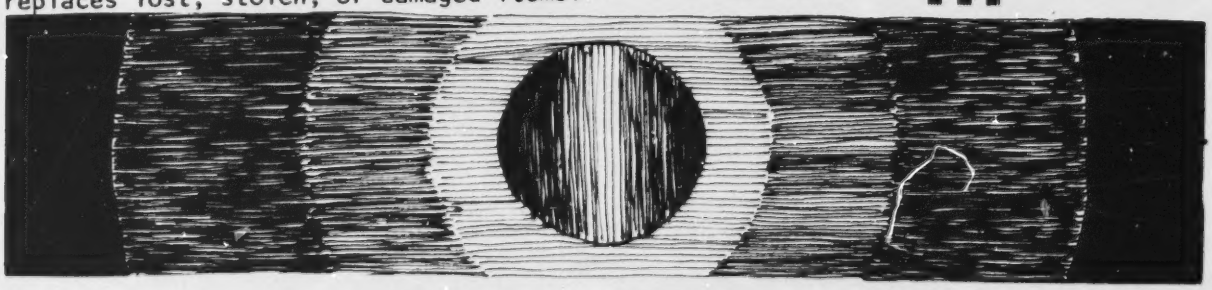
The second item is *repair and maintenance*. Even the best equipment requires periodical tuning up, just like your car. Your budget should include money to cover these costs after the warranties expire. An *annual* allocation of 5% - 10% of your total equipment price is suggested.

One final hint. No matter how carefully you plan, there's almost always something forgotten. Therefore, it's extremely prudent to add a *contingency* fund to your budget. This contingency should amount to *at least* 5% of your *total* budget.

Now, many funding sources do not like contingency items, and strike them out. I respectfully suggest that an alternative approach to this problem is to estimate high on various items such as operating expenses, postage, etc. (But don't quote me).

If you have further specific questions, address them to me c/o Patch Panel. Good Luck!

■ ■ ■



RESTROPECTIVE TO '76

by Roberto Esteves

"Looking forward to 1976" is the theme of this year's American Library Association Conference to be held in San Francisco, June 29-July 4. And 1976 will mark the first year the Video and Cable Communications Section of the Association will have been in existence. You young video whippersnappers probably don't remember the old days of the Association's interest in video and cable. It was a cold midwinter conference day in Washington, D.C., when two surging factions of interest developed concurrently, but separately. Pressured by young councilors, the ALA Council established an ad hoc committee to study the library use of video and cable technologies. Simultaneously, a small group of technology libbers petitioned membership to form a Video/Cable Task Force of the Social Responsibilities Round Table. Joining forces, the two groups spent the next two years aiding each other. Side by side, the ALA Video/Cable Study Committee and the SRRT Video/Cable Task Force worked together, first at ALA Las Vegas (1973), then at ALA New York (1974). The Study Committee surveyed what could be done with video, and the Task Force did it at the annual conventions. During the New York convention in 1974, the SRRT group put on no less than thirteen programs. But the end of the New York Conference signaled the end of the era, not because the groups died from lack of interest, but because video and cable communications became "established."

Video Librarians Go Straight

The Study Committee recommended to Council that unlike the senseless proliferation of audio-visual committees in the Association (there were 49 in 1974!), video and cable communications should be centralized as much as possible. The Study Committee approached the rather stuffy, but neutral Information Science and Automation Division (ISAD), which had previously been known as the Association's forum for library computerniks. In one of those gem-like moments of paradox, the hip SRRT Video/Cable Task Force voted to join the staid ISAD's new section.

Which brings us to the January '75 Chicago Midwinter Conference where a small, but diehard group gathered to ensure that the new section would not be established still-born. An official fifty-signature petition had two weeks previously been submitted to the ISAD Board of Directors, which telephone-voted the section into paper existence. At the first membership meeting of the fledgling section, twenty librarians chose their interim officers. Temporarily heading the new organization are Roberto Esteves, of CVRP, and Loreta Tiemann, of Lincoln City Public Library, Nebraska. Since they were practically the only two people at the meeting who belonged to ISAD, the onus of creating the new section has fallen upon them until the summer elections.

Anyone who would like to work with this new section or run for office (chair, vice-chair, secretary) should first join ISAD and then immediately contact any member of the nominating committee: Larry Molumby, Washington D.C. Public Library, Rm. 422, 901 G. St., NW, Washington, D.C. 20001; Larry Dickter, Cable Television Information Center, Washington, D.C.; or Louise Mortimer, Model Secondary School for the Deaf, Washington, D.C. And, make no mistake, there'll be lots of work ahead. The Chicago Core, as we shall henceforth never be known, planned seven different meetings and programs for the San Francisco ALA Conference.

California Here We Come...

Kicking off will be a general membership meeting, Monday, June 30, 2-4 pm, outlining the future of the new section. Reverend George Conklin, the renegade video cleric from the Pacific School of Religion, will give a brief address on "Video and Cable for Librarians... So Who Cares?" Following his presentation, officers will be elected and by-laws ratified for the new section. Please join us if you are interested

in the future of video and cable and intend to be a member of the new section.

Those who want more practical information on what it's all about can attend the special conference program, *VIDEO EQUIPMENT WORKSHOPS*, to be held Tuesday, July 1, in two sessions. Three separate workshops will each be repeated once, the first session from 2-4pm, the second from 4-6pm. Advance registration will be accepted for two of the following:

Workshop I: *Video Playback Equipment For Staff And Patron Viewing:*
The latest in playback equipment will be demonstrated. Advantages of each format will be discussed. After a brief presentation of closed-circuit television systems suitable for libraries, the workshop will deal with secondary practical considerations concerning videotape collections: tape storage and handling; tape mailing; decisions about viewing spaces; security and maintenance of equipment.

Workshop II: *Elementary Video Production:*
Workshop participants will be split up into two groups. One group will receive a lecture demonstrating "portapak" operation while the other will attend a lecture on single (studio) camera systems. The groups will then switch. After a break there will be a discussion on "How to get a finished product" (in-camera vs. electronic editing).

Workshop III: *Elementary Post-Production:*
A short lecture on general editing techniques and terminology will be followed by demonstrations of the various 1/2" and 3/4" editing machines. The addition of special effects, the addition of graphics, dubbing sound, providing time-base correction, and duplicating onto other tape formats will also be discussed.

NOTE: These workshops are not designed to teach all there is to know about playback systems, elementary production, or elementary post-production. They are to provide an overview of recent developments in video technology and to acquaint librarians with basic considerations. A registration form for the *VIDEO EQUIPMENT WORKSHOPS* follows this article.

As if this weren't enough, the "Chicago Core" also came up with the idea for a full day of seminars, discussion groups and software demonstrations, from 9am until 8pm, Wednesday, July 2, in the Lurie Room of the San Francisco Public Library. Topics already established are: Pre-Production Planning, Cable Franchising and the Library's Role, Acquiring Video Software, Copyright and Video Library Services, and the Tulsa City-County Library experience of programming a municipal CATV channel. We are soliciting high quality library-produced videotapes for two open viewing sessions on this day. If you have or know of top-notch library video programs, contact Ms. Peggy Pavelski at the CVRP for possible showing at the conference.

For those with stamina (or those members who have developed an interest in ISAD's Video and Cable Communications Section during the week) we are offering a special opportunity to become involved on Thursday. Preliminary committee meetings will be held throughout the day to set goals and begin the serious work of the Section. The Technological Developments Committee chaired by Larry Dickter and Don Roberts will meet at 8am. Roberto Esteves will chair a 10am planning meeting for conference programming in 1976, the ALA Centennial. Larry Molumby will guide the Legislation and Regulation Committee at 2pm; and Kandy Brandt will kick off the Video Distribution and Exchange Committee at 4pm. Want to get involved in the future of video and cable in the American Library Association? Join ISAD and come to San Francisco.

■ ■ ■

Each video workshop is limited to fifty participants, although each will be repeated once. Interested librarians should photocopy and fill out the following registration form, specifying *two* first priority sessions and *two* second priority sessions.

Tuesday, July 1, 1975	Session A: 2-4pm.	Session B: 4-6pm.
WORKSHOP # 1: Playback		
WORKSHOP # 2: Production		
WORKSHOP # 3: Post-Production		

Name: _____

Address: _____

_____

_____

Please photocopy and send to:

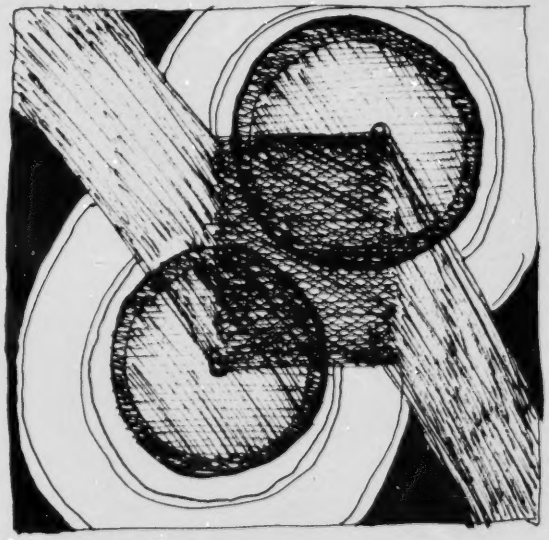
Mr. Stewart Holland
California Video Resource Project
San Francisco Public Library
Civic Center
San Francisco, California 94102

PRINT REVIEWS

TELECOMMUNICATIONS AND THE PUBLIC INTEREST, Report of the Joint Committee on Telecommunications, 1116 Ninth St., Room 58, Sacramento, CA. 95814 December, 1974. Free

For a year and a half, Assemblyman John P. Quimby headed an eight-man committee to study "current and potential use of telecommunications systems in California and to suggest ways in which the State can meet present and future needs in these areas." The study, which is supplemented by proceedings of eight public hearings held throughout the State (separately available, free while the supply lasts) gives an excellent outline of the current state of telecommunications in California and surveys the field of Public Television, Public Radio, Television Broadcast Translator Stations, Instructional Television Fixed Services (ITFS), Cable Television, Interconnection (Networking), and Satelite Communications.

The report is filled with facts, statistics, interesting information and useful statements for background information of library interest: "Cable television is available to over 70% of the people in California, ... yet CATV still reaches only about a sixth of the State population," and "One of the main problems with public access seems to be public ignorance." But even more useful than the compendium of facts are the appendices of California communications maps, a summary of franchise pro-



visions in various California cities, a blueprint for surveys of government and community agencies, and excerpts from the Committee's public hearings.

The major recommendation of the Joint Committee's report is proposed legislation to establish a "California Public Telecommunication Council," a state agency "to develop and implement a comprehensive state plan to assist non-profit educational broadcasting corporations and associations, departments, agencies and institutions of the State, educational agencies and institutions, *local and regional government bodies and their departments* (emphasis added), community non-profit organizations, and others engaged in the non-profit use of public telecommunications systems to provide public telecommunications services for the people of the State." To ensure the economic resources to make this objective a realistic goal of the Council, the Study proposes 40 cents per California resident be deposited in the California Public Telecommunications Council Fund. Presently, 5% of these funds is earmarked for grants "to provide for programming on access channels on CATV and experimental delivery systems." This provision will allow a much needed stimulus to the development of library software for cable television programming.

Because library representatives testified before the Joint Committee and explained our interest and involvement with video and cable, California libraries were given special note and consideration. "The libraries are among the few agencies that recognize the possibilities that access to public communications distributions will afford, and they are doing something about it." However, the committee's task is over, and many of the original committee members have left office. For the recommendations of the committee to become law, much more imput from librarians is needed.

Presently two competing bills have been introduced into the Assembly. Assemblyman Bill Lockyer, State Capitol, Room 3132, Sacramento, CA. 95814, sponsored AB 218, which though submitted prior to the release of the committee's report establishes the California Public Telecommunication Council. It will hopefully undergo revision to more closely resemble the proposed legislation of the Joint Committee and should have public hearings before the Government Organization Committee shortly. Concerned librarians should indicate their interest in this bill to Assemblyman Lockyer. A competing bill, AB 525, "Public Broadcasting Act of 1975," has been recently authored by Assemblyman Terry Goggin, State Capitol, Room 2176, Sacramento, CA. 95814. The latter bill has a heavy leaning to the control of future public telecommunications by the broadcast television industry. This bill, too, is yet to be scheduled for public hearings before the Finance, Insurance and Commerce Committee. The CVRP will attempt to keep you apprised of the legislative development of these two bills, but cannot substitute its reportage for your individual concern.

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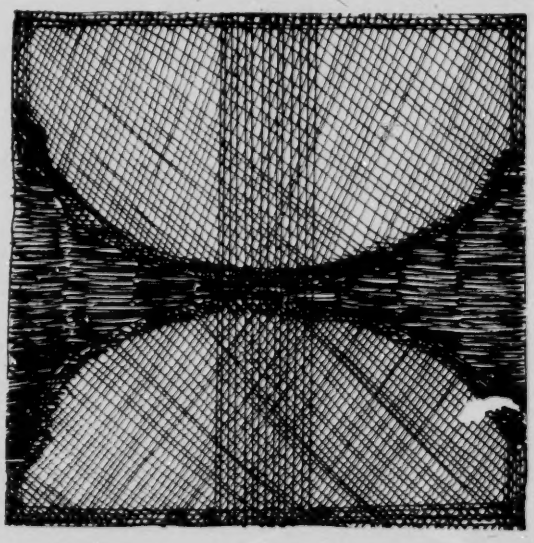


CABLETTERS SERIES, Published by Institute of Public Service, University of Connecticut, Storrs, CT. 06268

CABLETTER

1: *How Cable Television Works* 6pp
A brief explanation of the technology as excerpted from the Rand Corporation's "Cable TV: A guide to the Technology." This is a neat, concise summary.

2: *Developing Your Own TV Program* Part I 7pp
A guide to the equipment required to make your own video tapes. Caution is advised in using this book: information is not erroneous but simplified and misleading.

3: *Municipal Responsibility in Cable* 4pp
Supposedly tells how cities can plan for and use Cable TV, but is really a theorist's recapitulation of think-tank theory. Not practical, or even comprehensive. Reasonably priced for free---too expensive otherwise.

4: *Developing Your Own TV Program* Part II 4pp
A continuation of CABLETTER 2. Strong on theory, weak on practical information.

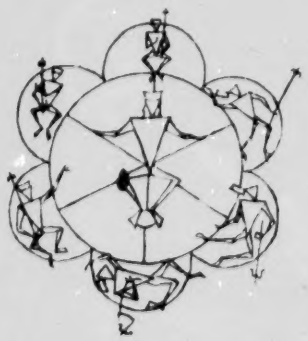
5: *Cable Lexicon* 10pp Bibl.
A glossary of cable jargon translated into meaningful language. This is a handy-dandy, just right for a short, introductory glossary.

6: *Cable and the Social Services* 12pp Bibl.
A look at the potential of CATV to improve social service delivery. Although concerned too extensively with "blue sky," futuristic use of computers and 2-way CATV service, there are some interesting examples presented of municipal agency programming and excellent questions raised.

Single copies of each brochure are available from the Institute of Public Service. Multiple orders are 25 cents per booklet. *RE*

THE AMERICAN FILM INSTITUTE GUIDE TO COLLEGE COURSES IN FILM AND TELEVISION, Washington, D.C.: Acropolis. 1973 $5.95 Includes a forward by Arthur Knight.

A directory arranged by States, listing colleges and universities in the United States which offer courses in film and/or television. Individual schools include (if applicable) information entries on: degrees offered; number of students; scholarships; faculty, including department head; each school's ranking of itself in film and/or television by areas of concentration such as production, history and criticism, etc.; course titles (including level); film and/or TV equipment; plus a one-time summary of their "philosophy." Indexes schools by major areas of concentration in both film and television; schools by degrees offered in both film and television; schools with media study courses for teachers; alphabetical by name of school. Includes 70 institutions in California. Information could be more current, but is complete. A handy librarian's guide for finding college video resources in the local communities. *LOL*



VIDEO INFORMATION PACKET AVAILABLE

Background papers summarizing two years of activities which culminated in the establishment of the California Video Resource Project (CVRP) are now available from the San Francisco Public Library. For $2.00 (pre-paid), you will be sent the following documents:

1. SFPL Video Center Policy Statement, Feb. 6, 1973 4pp.

2. Working Paper for the Revision of San Francisco's Cable Franchise, Sept. 1, 1973 18pp.

3. Critique of *Working Paper* by Cable Television Information Center, Oct. 9, 1973 5pp.

4. "San Francisco Live Wires or How Participatory Management Can Really Work" *Synergy*, issue #42, Winter, 1973 (Reprint). 3pp.

5. "Video-Sphere"--Quo Vadis, a survey of the cable community. *Booklegger*, Vol. 1, #2, Jan-Feb. 1974 (Reprint). 2pp

6. "Programming for Cable Television in San Francisco," a community survey: form and tabulation, May, 1974. 9pp

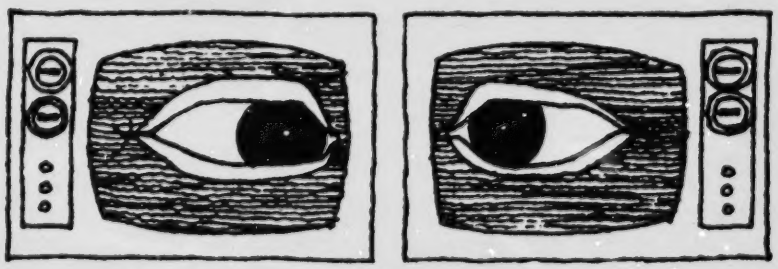
7. Testimony before the California Legislature Joint Committee on Telecommunications, Feb. 22, 1974. 3pp.

8. Graphics: (While supply lasts)
   -Municipal Workshop
   -Public Workshops

9. California Video Resource Project: Allow Us To Introduce Ourselves. January, 1975 2pp.

Make your $2.00 check or money order out to "San Francisco Public Library Publications Fund" and send to:

Video Information Packet
San Francisco Public Library
Civic Center
San Francisco, CA. 94102



VIDEOTAPE REVIEWS

4. ONE IS FOR KILLING, ONE IS FOR FUN*
PRODUCER: Femedia III, Marta Ashley, 240 Alma, San Francisco, CA. 94117 (415-665-3466)
29 mins. B&W 2" 1973 TECHNICAL QUALITY: 7 $70.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: Specialized Groups
SUBJECT AREA: Feminism; Rape; Video---Women's Productions
PURPOSE: To demonstrate the psychological effects of rape and attitudes on the subject.
SUGGESTED LIBRARY PROGRAMMING: Women in Video program - as subjects and as producers. Women's Liberation theme programs-could be used with *Take Her, She's Mad*. Part of a program on rape with panel discussion.

REVIEW: In the first of two short dramas depicting women involved in rape situations, a woman is attacked in her home. The second drama shows a wife telling her husband that she has been raped, and trying to cope with his reaction of disgust rather than empathy. Both dramas bring out attitudes and myths commonly held about rape. Joining these segments together is a discussion on statistics, and one woman's experiences in helping a possible rape victim. Also shown are some scenes of a self-defense class for women. Although the acting is rather amateurish, and the general format not as interesting as it might be, the information included is needed and it will be a useful subject to have in the collection. Audience reaction to this tape is keen, and the tape serves as a springboard to lively discussions.

5. DRAWBRIDGE: THE BAY AREA'S SINKING GHOST TOWN*
PRODUCER: LVO Cable of Hayward, Inc., Stephen Fisher, 24800 Industrial Blvd., Hayward, CA. 94545 (415-785-4911)
25 mins. B&W 1/2" 1974 TECHNICAL QUALITY: 7 $70.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: General Audiences - Specialized Groups
SUBJECT AREA: California; Historical Landmarks
PURPOSE: To draw attention to a Bay Area historical landmark which may someday be destroyed.

SUGGESTED LIBRARY PROGRAMMING: California General Interest Programs - Historical Landmarks Program with speaker or book talk.

REVIEW: This is a nostalgic video view of a unique Bay Area historical landmark. It is the only ghost town on the edge of a bay, and visitors go there for an esthetic experience, as well as an opportunity to see wildlife. Drawbridge was a hunting resort in the 1920's and 30's and old photos and drawings are used to point this out. Interviews with senior residents of the area describe life in days past. The switch from interviews to scenes of the area itself is rather abrupt at times, but the overall effect is pleasing. The tape should prove useful with history buffs as well as general audiences.

6. FIFTY WONDERFUL YEARS: 1973 MISS CALIFORNIA PAGEANT
PRODUCER: Optic Nerve, 141 Tenth Street, San Francisco, CA. 94103 (415-861-4385)
30 mins. B&W 1/2" 1973 TECHNICAL QUALITY: 8-1/2 $80.00
AUTHORIZED USES: No Cablecasting Rights
INTEREST LEVEL: General Audiences - Specialized Groups
SUBJECT AREA: California Pageants; Feminism
PURPOSE: To provide a look at the Miss California Pageant from several widely different viewpoints.
SUGGESTED LIBRARY PROGRAMMING: General entertainment with emphasis on California - Women's Liberation Theme with feminist tapes.

REVIEW: This documentary goes behind the scenes at the 1973 Miss California Pageant, following the inside events that lead up to the crowning. Included are interviews with organizers and contestants. The contestants are shown in rehearsals, talent competition, and listening to various pageant speakers. The opposing philosophies of the traditional organizers and the women's liberation group protesting the pageant are skillfully brought out by clever editing. A new perspective on the whole idea of pageants is subtly but definitely shown, thereby fulfilling the tape's purpose admirably.

7. OUR PETS ARE DYING*
PRODUCER: LVO Cable of Hayward, Inc., Stephen Fisher, 24800 Industrial Blvd., Hayward, CA. 94545 (415-785-4911)
27 mins. B&W 1/2" 1974 TECHNICAL QUALITY: 6 $75.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: General Audiences - Specialized Groups
SUBJECT AREA: Animals---Control of; California---Pet Control; Pet Control
PURPOSE: To make the public aware of the pet explosion and of the need for a humane way of handling it.
SUGGESTED LIBRARY PROGRAMMING: Public information programs on pet control - Animal lovers' groups with speaker or book talk on topic.

REVIEW: The arguments for and against certain methods of pet control are discussed in interviews with Oakland and Alameda County Shelter officials, representatives of humane care movements and Alameda County Supervisor, Tom Bates. Scenes inside the animal control shelters and a view of the Oakland Pound truck in action are also shown. This is a thorough study of the subject and the use of the interview is especially well done. The tape succeeds very well in getting its point across.

8. PROJECT ONE*

PRODUCER: Optic Nerve, 141 Tenth Street, San Francisco, CA. 94103 (415-861-4385)
60 mins. B&W 1/2" 1971 TECHNICAL QUALITY: 7 $75.00
AUTHORIZED USES: No Cablecasting Rights
INTEREST LEVEL: Specialized Groups
SUBJECT AREA: Alternative Life Styles; California; San Francisco
PURPOSE: To show the history and daily life of people constructing a community in an urban warehouse in San Francisco.
SUGGESTED LIBRARY PROGRAMMING: Groups interested in contemporary California movements. As part of a program on alternative life styles

REVIEW: The various organizations which helped to construct San Francisco's urban warehouse community describe their activities in this tape documenting its history. Scenes of daily life, including interviews with children are shown. Adults voice their concern in group meetings and tell of their hopes for the Project's future. This tape is well-edited and provides an important record of one of San Francisco's contemporary movements.

9. PSYCHOLOGICAL BULLRIDER

PRODUCER: Optic Nerve, 141 Tenth Street, San Francisco, CA. 94103 (415-861-4385)
30 mins. B&W 1/2" 1973 TECHNICAL QUALITY: 8 $70.00
AUTHORIZED USES: No Cablecasting Rights
INTEREST LEVEL: General Audiences - Specialized Groups
SUBJECT AREA: California---Rodeo; Rodeos; Sports
PURPOSE: To show that riding bulls is as much a mental as physical effort.
SUGGESTED LIBRARY PROGRAMMING: California general interest programs. Sports programs.

REVIEW: Several California rodeos provided the setting for this documentary which focuses on the attitude of cowboys to their profession. The cowboy puts his all into his ten-second ride, whether he is doing it for fun or money. The mental strain involved is as great as the physical. Shots of cowboys in the ring are shown and there are interviews with some of the men. It is a well-made tape and will be an asset in the collections of those libraries where interest in the sport is high.

10. TAKE HER, SHE'S MAD*

PRODUCER: Femedia III, Marta Ashley, 240 Alma, San Francisco, CA. 94117 (415-665-3466)
28 mins. B&W 2" 1973 TECHNICAL QUALITY: 8 $70.00
AUTHORIZED USES: Cablecasting Rights
INTEREST LEVEL: Specalized Groups
SUBJECT AREA: Feminism ; Social Change; Video---Women's Productions
PURPOSE: To depict a housewife reluctantly trapped in the American culture.
SUGGESTED LIBRARY PROGRAMMING: Women's Liberation theme program with other feminist tapes. Program with theme of social changes affecting America today. Women in Video program, as subjects and as producers.

REVIEW: Presented as a monologue with few props, this tape provides a look at one woman's feelings about herself and her relationship to her husband and society. In frank language, she delineates her role in today's culture as determined by society. Her refusal to accept society's interpretation shows clearly her entrapment in our American culture is indeed reluctant. Excellent acting. This tape stimulates audience reaction and discussion. Explicit language makes preview advisable.

NOTE: *Full explanation of the Videotape Reviews format is explained on page 18 of CVRP Patch Panel #1, Nov./Dec., 1974.*

NEXT MONTH

* Report on Orange County Workshop
* Our Equipment
* Videotape Reviews
* Report on Bakersfield's Video Mail Library Service

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